

KUNKEL'S
MUSICAL REVIEW.

Gaulon

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KUNKEL'S

MUSICAL REVIEW.

SEPTEMBER, 1879.

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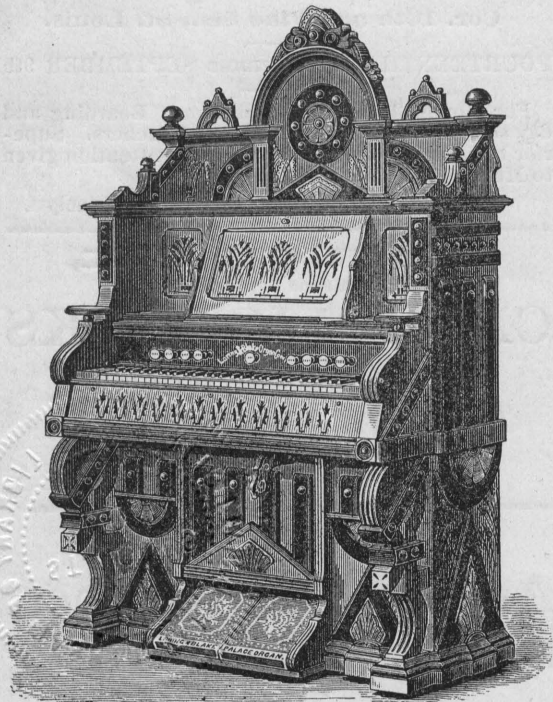
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KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, SEPTEMBER, 1879.

No. 1.

COMICAL CHORDS.

A "TOOT" ENSEMBLE—A horn quartette.

EGG-EATERS were the first ova-chewers.

GRASS gets its dew—about the only thing in the world that does.

If a man waits too long for something to turn up, it will be his toes.

A TRUE woman loveth flowers—the kind the new fall bonnets are trimmed with.

A POPULAR ballad is called "Apples are Ripe." It is said to have a fine core-us.

FISHES are hard-hearted things; we all know that fishes spawn their young.

AN Erie girl calls her fellow, who is a member of the Michigan crew, her evening's tar.

DOES a stolen hen lay poached eggs? Dunno! If you buy a hen, does she lay buy-led eggs?

ENGLAND may be "mistress of the C's," but she has never yet been able to fairly master the H's.

A YOUNG lady returned from the festival quite sick and her watchful parents said they nauseate too much ice cream.

"MAMMA," asked a little girl, "why is it they sing in church, 'We'll dine no more,' and then go right home and dine?"

MUSIC hath charms too soothe the savage. This is why we occasionally see a cross dog with a brass band around his neck.

WHEN a young man goes to have his moustache colored, it is very humiliating to have the barber ask if he brought it with him.

THE man that got drunk in the marble-yard explained to the Judge before whom he was taken that he had been on a monumental bust.

A YOUNG woman has painted the picture of a dog and tree so life-like that you can't distinguish the bark of the dog from the bark of the tree.

"A HOG's head," he began. But she interrupted him. She said: "No matter what a hog said." She thought he was speaking of his neighbor.

A WITNESS was so exhausted that he called for a glass of water. The Judge said to the examining lawyer, "Let him go; you have pumped him dry."

MR. COBB, a pianist, recently married a pianist by the name of Miss Webb. He knew that they were meant to be joined together as soon as he *spied her*.

MRS. PARTINGTON has been reading the health officer's weekly reports, and thinks "total" must be an awful malignant disease, since as many die of it as of all the rest put together.

■ TUTOR: "Your writing is so wretched, sir, that I can't make anything out of it. How have you rendered *Cesaris bone leges*?" Subfreshman: "Why, 'the bony legs of Caesar,' I believe, sir." [Small earthquake.]

"JOHNNY," said a fond mother to her boy, "which would you rather do, speak French or Spanish?" "I would rather," said Johnny, rubbing his waistband and looking expressively at the table, "I would rather talk Turkey."

"MAMMA," remarked an interesting infant of four, "where do you go when you die?" "One can't be quite certain, darling. How can mamma tell? She has never died yet." "Yes, but haven't you studied geography?"

A MEDDLESOME old woman was sneering at a young mother's awkwardness with her infant, and said, "I declare a woman never ought to have a baby unless she knows how to hold it!" "Nor a tongue either," quietly responded the young mother.

Two darkies were vaunting their courage. "I isn't 'feared of nothin', I isn't," said one. "Den, Sam, I reckon you isn't 'feared to loan me a dollar?" "No, Julius, I isn't 'feared to loan you a dollar, but I does hate to part wid an ole friend for-ebber."

At one of the schools in Cornwall, England, the inspector asked the children if they could quote any text of Scripture which forbade a man having two wives. One of the children sagely quoted in reply the text, "No man can serve two masters."

"I AM glad," said an illiterate preacher, "that the Lord has opened my mouth to speak." "And well you may be," was the rejoinder, "for he never did such a thing but once before." "And when was that?" asked the preacher. "In Balaam's time!" was the conclusive answer.

"JENNIE," said a venerable Scotchman to his daughter, who was asking his consent to accompany her urgent and favored suitor to the altar, "Jennie, it is a very solemn thing to get married." "I know it, father," replied the sensible damsel; "but it is a good deal solumner not to get married."

THE following are the reasons why a ship is called she: "They are useless without employment; they bring news from abroad; they wear caps and bonnets; they are put in stays; they are often painted; and no one knows the expense till he gets one."

A DUTCHMAN was relating his marvelous escape from drowning, when thirteen of his companions were lost by the upsetting of a boat, and he alone was saved. "And how did you escape their fate?" asked one of his hearers. "I did not co in de same pote," was the Dutchman's placid answer.

WHEN Benjamin Franklin was an editor, he was in the habit of writing to the young ladies who sent in poetry, saying in honeyed language that, owing to the crowded state of his columns, etc., but he would endeavor to circulate their productions in manuscript; and then he tied the poems to the tail of his kite for "bobs."

THERE was a hand-organ grinding forth the "Sweet By and By." Then there came a heavy dash of rain, and then the organ stopped. It was a very simple matter, but it is beautiful to think of. And people who think we have had too much rain in the past month are trying to look more hopefully on the subject.

The wit of poor Finn, the actor (lost in the Lexington) was inexhaustible. One tempestuous night he happened to say in a coffee-room, "I never did see such a wind and such a storm." "And pray, sir," inquired a by-stander, "since you *saw* the wind and storm, what might their *color* be?" "The wind *blew* and the storm *rose*," replied the happy punster.

"LOOK at the picanna, folkses," said old Sam Johnson, the other night, to a roomful of his sable friends; "look at the picanna! Der is whaur you see an illegory, showing the proper spear ob de brack man. Doan you see de common notes, de white trash, down in de lower row, all run togeder like a white-washed boad fence? An' up in de balconia yous see de brack notes, de people ob color, arranged in select assemblies of twos and frees."

THERE is said to be in Milwaukee the champion marrying justice. There is nobody to equal the neatness and dispatch with which he ties the knot. This is the way he does it:

"Have'er?"

"Yes."

"Have'im?"

"Yes."

"Married; \$2."

THE jokers that included a piece of stained brick among the "geological specimens" which they placed upon the desk of the professor as objects worthy of his explanatory remarks received the following reward: Taking up one of the specimens, he said, "This is one of baryta from the Cheshire mine. This," holding up another, "is a piece of feldspar from the Portland quarries. And this," coming to the brick, "is a piece of impudence from some member of the class."

ONE day Billy, that's my brother, he and Sammy Dobby was playin' by a mudhole, and Billy he said: "Now, Sammy, les play we was a barnyard; you be the pig and lie down and woller and I'll be a bull and beller like everything." So they got down on their hands and knees and Sammy he went into the mud and wollered while Billy bellered like distant thunder. Bimeby Sammy he cum out muddy; you never seen such a muddy little feller, and he said: "Now you be the pig and let me beller." But Billy he said: "I ain't a very good pig 'fore dinner, and it ill be time 'nuff for you to beller when yer mother sees yer close."

Kunkel's Musical Review.

ST. LOUIS, MO., - - - SEPTEMBER, 1879.

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SCHOOLS, and teachers, wishing to become familiar with our publications, will receive any they may wish to see for selection, and they can return them, if they are not suited to their wants. Remember, we publish nothing but good music, such as every teacher should introduce into his class. Good music elevates the taste.

THE attention of our readers is called to the card at the head of the publishers' column. Please impart the contents thereof to your friends, so that they may learn the liberal terms offered to parties subscribing to the REVIEW. Also tell them to send for sample copies, which are free. We are sure your friends will thank you as much for so doing as we will.

A BIRTHDAY.

With this number we begin the second annual volume of KUNKEL'S MUSICAL REVIEW, and as we take a retrospective glance at the year that has just passed, we feel a pride, which we think justifiable, at the thought that our publication has so successfully overcome the dangers which always beset the infancy of periodicals.

In the publication of musical journals, failure has been the rule and success the exception, as is abundantly shown by the single fact that, in the United States alone, over eighty such periodicals have been started at different times, of which only about a dozen are in existence to-day. Hence, when we began the publication of the REVIEW, those who had wisdom enough to see the difficulties in our way, but not skill or "grit" enough to overcome them, prophesied (in different tones, according to their good or ill-will

towards us) the speedy abandonment of our new enterprise. From one to three months was the lease of life usually allotted the REVIEW by these wiseacres. To friend and foe alike we said, *Wait!* and to-day, extending the olive branch to the latter, and rejoicing with the former, we have the satisfaction of showing to both that the REVIEW is now firmly established. From a relatively small edition our circulation has grown, until now it has reached the large number of upwards of FIFTEEN THOUSAND copies monthly, and our ever-increasing subscription list leads us to believe that ere another year rolls around, we shall have more than double that number. We believe that we have to-day the largest *bona fide* circulation of any musical paper in the country. The REVIEW's list of advertisers is not excelled, if indeed it be equaled, for solid merit and reliability, by that of any similar publication; and in outward appearance and make-up, we do not hesitate to say that it stands without a rival. Editorially, from the very beginning of its publication, the REVIEW has, by common consent, taken rank with the very best of musical monthlies, and each new number has surpassed its predecessors in value and interest.

While we are proud of having accomplished thus much, we have not reached our ideal, and we plan for this year still greater improvements. The REVIEW appears this month in a somewhat enlarged form, and our determination is that its internal improvements shall more than keep pace with the external.

We have not meant, in this short review of the last year, to be egotistical or boastful, but only to state facts and to express our satisfaction that the facts are as we have reported. Should any one, of a hypercritical turn, think we have "blown our own horn" more than was meet, we beg him to be lenient, remembering that it is a birthday that the REVIEW celebrates, and that a short biographical sketch is perhaps not out of place, under the circumstances.

To our patrons, subscribers and advertisers, we return our sincere thanks for their liberal and appreciative support. We have always given them the worth of their money; we shall continue to do so in the future; and we do not doubt, that on their part, they will continue to grant us the confidence which we think we have merited, and which they have so freely accorded.

"LET THE GALLED JADE WINCE."

Our readers have probably never heard of *Church's Musical Visitor*. There is such a paper, however, and it is published in Cincinnati. There is nothing mean or stingy about us, and we are willing to tell of its existence, and thus give it, "free gratis for nothing," an advertisement which will reach more people in one month than it has itself reached in the eight years of its self-important existence. But, alas! *Church's Musical Visitor* is not happy, and we fear that our liberality will not increase its happiness. It read in the columns of KUNKEL'S MUSICAL REVIEW for July an article headed "Musical Journalism," in which the following passage occurs:

"In the musical press the public rightly expect to find the means of extending and elevating their musical knowledge and taste, and when a journal, such as the ———, publishes in every number selections of music, they naturally enough suppose that those selections are such as are approved and recommended by the editor. The criticisms of musical works in the editorial columns are lightly glanced over, and the reader passes to the music, expecting to find there a reflection and practical exemplification of the editor's taste. We wonder if brother ——— would like to have his musical taste and knowledge gauged by the character of the music which from month to month appears between the covers of the ———? If not, is he not lowering the standard of musical journalism when he publishes it? What we say of the ——— in this respect is applicable, with additional emphasis, to the majority of music magazines.

We do not believe it wise to publish music in a musical review, and our views and practice in this regard coincide with those of the leading musical paper in the country, the *Music Trade Review*; but if musical journals will publish music, why do they, as a rule, print only the veriest trash, words and music? Here is room and necessity for improvement."

This struck a tender spot in *Church's Visitor*, for it was one of those magazines to which our remarks applied "with additional emphasis," since it has published more trashy music between its covers than most, if not all, those of its cotemporaries who, like it, are given to the heresy of inserting what they are pleased to call music in each of their numbers. This is why *Church's Visitor* is not happy, and gives vent to its displeasure in the following howl:

"A musical review, published in St. Louis, finds fault with some of its older and better comrades for printing music in connection with reading matter. This is manifestly absurd. If there is any place where music should be published, that place, it seems to us, is right between the covers of a musical journal. And that this view is held by the best European journals is witnessed by their own acts. If the St. Louis paper alluded to finds fault with the *quality* of the music printed in some of the musical monthlies, we can say nothing in their defense—even the *Visitor* sometimes fails in reaching its own aims in this respect. But by this we do not mean to find fault with the music of the musical monthlies merely because often it is easy, for we believe that music may be of the simplest and yet be good and instructive to a large class. We must creep before we can run. All who have had experience in the matter know that the selection of suitable music comes first in the perplexities of the editor of a musical monthly. Here, then, the St. Louis critic may congratulate himself, for his duties are relatively easy. But, until he recovers from his false notions concerning musical journalism, he will have but a small circulation for his publication, though published gratuitously, and he may never know that from one-third to one-half of the subscribers to the musical journals are influenced chiefly by the music printed therein."

First, and by way of parenthesis, we would suggest to the *Musical Visitor* that the courtesy ordinarily supposed to be due by one paper to another should have induced it to refer to us by name, and not as "a musical review published in St. Louis." What we publish editorially we are always ready to uphold. Whatever credit or discredit our ideas may deserve, we are entitled and anxious to receive.

The *Visitor* has as good a right to its opinions as we have to ours, but it does not speak well for its position that it has to bolster itself up with misrepresentations. When it says that the best European journals publish music, it states what it knows nothing of, or what it knows to be false. Of all the English musical periodicals, only one, the *Musical Times*, of London, publishes music in connection with its reading matter, and it is music that it publishes, and not musical "swash," as does the *Visitor*. The *Signale*, of Leipsic, the *Klavier-Lehrer* and the *Echo*, of Berlin, and the leading French musical journals publish no music between their covers. But we need not go across the Atlantic for examples. The best American musical periodicals—the *Music Trade Review*, the *American Art Journal*, *Dwight's Journal of Music*, all leaders in their respective spheres, agree with their younger cotemporary, KUNKEL'S MUSICAL REVIEW,

in the views which the wisdom of the *Visitor* calls "manifestly absurd." *Dwight's Journal*, by the way, used to publish music, but has seen the error of its ways, and been converted to our views. The editor of the *Visitor* has our deepest compassion in his perplexities in selecting "suitable music." We understand very well the difficulties which one must experience in selecting among the different grades of trash which may pander to an undeveloped or vitiated musical taste; the troublesome silencing of one's musical conscience for the sake of pleasing a few subscribers, and we do congratulate ourselves that we have no such duties to perform.

If the relative circulation of KUNKEL'S MUSICAL REVIEW and of *Church's Musical Visitor* are to be taken as tests of the truth or falsity of the theories upon which they are respectively edited, as the *Visitor* seems to propose, we fear that the *Visitor* will fare even worse in its arguments than it has so far. We are ready to publish sworn statements of our circulation, and affidavits of our printers as to the number of copies they publish monthly for us, and to open our subscription list to the inspection of any committee which the *Visitor* may agree upon, provided it will do the same, and if our circulation and our *bona fide* subscribers are not more than double those of the *Visitor*, we will agree that *all* our views are "manifestly absurd" on all subjects whatever. And yet the REVIEW only begins its second year, while the *Visitor* is well along in its eighth year of publication.

NATURAL LANGUAGE.

Whatever may have been its origin, articulate speech is now purely conventional. Words, as words, are not much more than algebraical signs, varying in value according to a thousand extrinsic circumstances. It is not then with articulate language, with that form of language which made Homer call men *merops*, word-dividing, that we wish to deal now, for that, if not originally the product of art, has at least received from it many modifications. Perhaps "inarticulate language" would be a better title for this article, were not the term inarticulate itself susceptible of being understood in various ways.

Natural or inarticulate language, naturally divides itself into two branches: intonation, *i. e.* pitch and quality of sound, which addresses itself to the ear, and gesture, including facial expression, which addresses itself to the eye.

Articulate, or artificial, language is the expression of thought; inarticulate or natural language, the expression of feeling. Such expressions as *I hate, I love, I fear*, do not convey to the hearer the feelings of hatred, love or fear; they simply present the ideas of those feelings as objects of intellectual cognition, which, if they awaken any corresponding feeling in the hearer, do so by a circuitous route, *i. e.* by presenting to the mind, and finally through the judgment to the sensibilities, the representations of objects, suited to awaken within the hearer, feelings analogous to those which they conventionally represent. Those representations indeed may be, as we all know, so modified by an ironical intonation as to indicate a feeling the very reverse of that which they conventionally stand for. Such however is not the case with inarticulate language. The cry of pain of the Polynesian will not be mistaken by the Yankee for an expression of joy, nor will the smile of either be mistaken by the Esquimaux to mean anything else than it does. And further, the manifestation through

inarticulate language of any feeling, begets, not only in the person towards whom it is manifested, but even in the mere spectator, a feeling like in kind, if not in intensity: smiles bring responsive smiles, tears put one in a sorrowful mood, and the sight of anger produces in the spectator an analogous feeling. We might go on enumerating all the feelings that can be expressed, and show that (when considered apart from their causes, which, according as we regard them as proper or improper may, of course, modify our appreciation of the feeling itself and thus, indirectly, its consequent responsive feeling) they universally produce in others feelings of a like nature.

We must not be understood as divorcing articulate from inarticulate language; they are indeed usually combined; but in the speaking of a sentence, the words express the thoughts, the intonation and gestures, the feelings.

Since articulate language, the expression of thought, acts upon the feelings only indirectly while inarticulate acts upon them directly, inarticulate speech has an undeniable superiority in the expression of what is simply sentiment or feeling. And since mankind are swayed more by feeling than by reason, that language which enables us to gain direct control of so powerful a lever is certainly worthy of receiving deeper and more universal study than it has hitherto obtained at the hands of most of our educators.

Leaving for the present the subject of gestures and facial expression, or that natural language which addresses itself to the eye, and limiting our remarks to intonation, or that natural language which addresses itself to the ear, we shall find its existence universal, its meaning uniform.

In inanimate nature there exist certain classes of sounds which produce in man, and sometimes in beast, certain classes of feeling. The rumbling of thunder, the roar of the cataract are instances of sounds from inanimate sources which produce awe and fear; the laughter of a cascade, the babbling of a brook are instances of such sounds which induce mirthfulness. Now, whether, with Alison and Jeffreys, we regard those feelings as the result of association, or, with Blair and others, as the result of direct perception through an innate sense, it will be seen, upon consideration, that similar sounds are nearly always the concomitants of objects suited to awaken similar emotions. Indeed, so universally is that felt to be the case that, if by any chance we hear a sound produced by some cause which we think inadequate thereto, as, for instance, the sound of thunder produced by a ball rolling on a floor overhead, we instinctively experience much the same feeling of mingled disappointment and ridicule as we do when we are compelled to listen to trivial thoughts bombastically expressed.

If now we pass from inanimate to animated *brute* nature, we discover there again that the same classes of sound accompany objects calculated to produce the same classes of feelings. Thus we find a similarity in the sound of thunder and in that of the lion's roar, and both are fear-producing objects; we discover a similarity between the sound of the rippling rivulet and the carol of a bird, and a similarity in the emotions which those objects, even apart from the sounds which accompany them, are suited to awaken.

When, at last, we reach the topmost sound of creation, we see that man, having the most refined and numerous feelings to express, has been given the most versatile voice, being able to imitate the tones of almost all the inferior animals as well as the sounds of inanimate nature, and there again we see that the same classes of sounds express the same classes of feelings.

Let us not be supposed to be trying to bolster up some Darwinian hypothesis of a community of origin of the language of brutes and men, and of a consequent common descent, for our observations, if true, would as readily prove us literal Boanerges as improved apes. We see rather in that common and uni-

versal language the handiwork of one beneficent Deity, who has thus given us, at once, a means of understanding the warnings of the elements and the beasts of prey, and of exerting our influence upon the brute creation by reaching directly their feelings (their only motive of action) by the expression of our own.

But to resume: Of intonation as manifested in man—and by intonation we mean both pitch and quality of sound—it is to be remarked that if, as we claim, natural language is the expression of feeling, we should expect that it would indicate, at once, the general character of the speaker and the nature of his feelings at the time of speaking. The facts, we think, tally with our presumption. We instinctively feel that the voice of woman is the fit expression of those qualities which belong to her, and that the voice of man corresponds to those characteristics which are, or should be his. We know also that the tones of our own voices instinctively vary with the subjects of which we may chance to speak, and that we daily form opinions of men, founded to a great extent upon their manner of speech and the tones of their voices.

But the sensibilities of a person are affected not only from within by the subject of speech, but also from without, by the object to which speech is addressed; and hence, we should naturally expect that intonation would vary with the latter as well as with the former. We find this again to be true, even among brutes. Thus, a dog in pursuit of an animal, will vary his tones so as to clearly indicate the animal's character. As a rule, the larger the animal the lower will be the pitch and fuller the tone of its pursuer's voice. The yelping of a dog in pursuit of a rabbit and his barking at an ox may serve as illustrations familiar to every one. In the intonations of the human voice, the same phenomena take place and with greater intensity. You talk to your cat and to your horse in very different tones, and those tones are evidently regulated by the size and character of the object which you address. Your tones will vary in like manner when talking with a child and when conversing with an adult; when chatting with a small company and when addressing a large audience.

Music is but a developed form of the natural language of intonation, a means of expressing and thus exciting feeling. To say that it expresses thoughts in the same sense that articulate speech does is sheer nonsense. Let us not be judged too rash if we express here a doubt, whether such vocal and instrumental compositions as need to be analyzed and re-analyzed before they can be understood and enjoyed, even by cultivated musicians, do not step beyond the natural language which is true music, to become a sort of tone-algebra, very scientific but not very artistic. Let musical critics go forth to battle over the merits of different composers and schools as much as they please, the learned concerto which happens to be an attempt at expressing *thought* in sound will surely die no matter how skilled its author, while the simple ballad, from some unpretentious source, that was content to express *feeling* may live on the lips and in the hearts of nations, generation after generation.

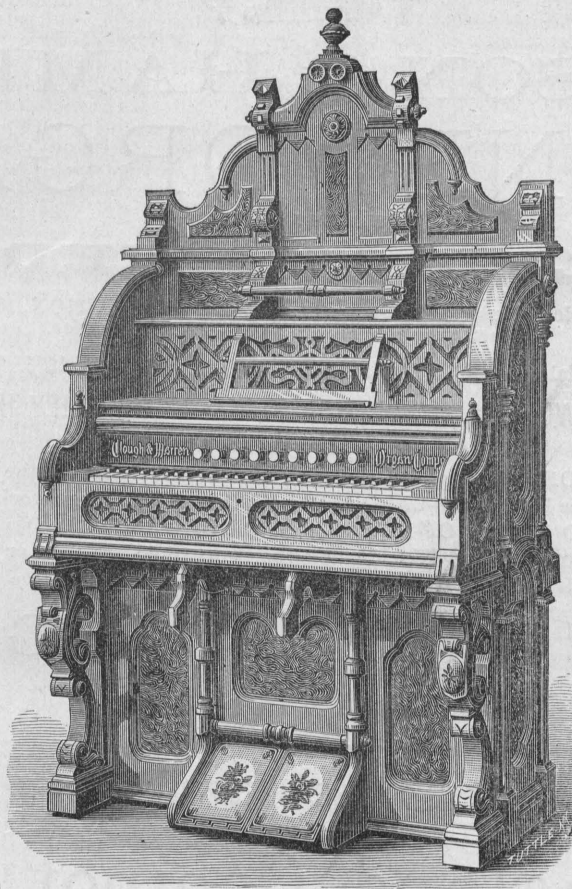
Here is room for a lengthy disquisition upon music; but this article has already grown beyond its intended proportions, and it may be more agreeable to the reader to follow in his own way the train of thought we have suggested.

We would add but one word. Should any one object that if inarticulate language is the instinctive expression of the emotions, as we pretend, it may be a matter of curious research, but not a subject of practical study, we would observe that that objection assumes that instinct cannot be cultivated—an assumption entirely baseless. To give but one instance—it is a matter of pure instinct for human beings to keep their center of gravity in such a position as to maintain an erect posture, but that instinct as manifested in men in general and the same instinct as developed in a Blondin are very different in degree.

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Music.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

For Kunkel's Musical Review.

THE SONG OF THE ZEPHYRS.

The setting sun's last golden rays
Were fading from the evening skies,
And, in the summer twilight's haze,
Alone I sat with tearful eyes,
Thinking of scenes of long ago,
Sighing for friends departed long,
When, hark! in accents sweet and low,
Floated in air this merry song:
"Pretty little Zephyrs we,
Ever merry, ever free,
And a happy life we lead,
Dancing over wood and mead!"

"Our mother is the laughing May,
Our father is the radiant Sun,
Our sweethearts are the flow'rets gay,
That droop, alas! when we are gone.
We kiss the rose,—she blushes red—
The winsome, cunning little Miss—
For shame, the lily hangs her head,
Yet seems to ask another kiss.
Wooing, kissing all the day,
Ev'ry smiling flow'ret gay,
What a happy life we lead,
Flutt'ring over lake and mead?"

"We fan the lips of ladies fair,
We cool the brow of reapers worn,
Wild butterflies chase through the air
Mid rustling leaves and waving corn;
We bear on high the song of glee
With which the birds the morning greet,
And whisper to the honey-bee
Where she may find her nectar sweet.
Sorrow's ever from us far,
Nothing can our pleasures mar,
While this careless life we lead,
Tripping o'er each flow'ry mead!"

"We frisk about the mountain's head,
We careless ramble through the glen,
Or visit with a noiseless tread
The city haunts of busy men;
We hum sweet music 'mong the trees,
And rock, aloft, the birdie's nest,
While, with our gentle melodies,
We set her winged babes to rest.
Merry sprites and elves are we,
Ever joyful, ever free,
And a glad some dance we lead
Over mountain, wood and mead!"

"But Summer goes and Winter comes,
With sleet to dirge-winds beating time,
And we must leave our Northern homes
To seek afar a sunnier clime;
But yet, while here, we joyful sing,
And still we'll sing when we depart,
For neither sleet nor snow can bring
Sadness' bleak Winter to our heart.
Pretty little Zephyrs we,
Ever merry, ever free,
What a happy life we lead,
Dwellers in the wood and mead!"

I. D. F.

THOROUGH BASS OR HARMONY LESSONS.

BY WALDEMAR MALMENE.

The two terms, "Thorough Bass" and "Harmony," are used by most people as if they represented two distinct branches of instruction, while in reality both imply the same, and according to modern usage the word "harmony lessons" is quite sufficient in itself.

By "thorough bass" was formerly understood the art of accompanying correctly, upon organ or pianoforte, one or more voices from a single bass part properly figured; this knowledge was considered an indispensable requisite to every organist. As the interest in theoretical knowledge gradually diminished, and amateurs occupied positions as organists without possessing the skill to read from a figured bass, so it became necessary to write out the remaining voice parts; but all old editions of Chorals have only the

air and bass, the organist having to supply the intermediate parts. This is sufficient evidence of the thorough theoretical knowledge possessed by organists of a bygone generation.

The harmony lessons which we can offer to the reader must of course be limited in their design. There is so great a difference in the capacities of pupils that even the best instruction books often fail to be a sufficient guide, and oral instruction alone can supply the want.

The first requisite to the study of harmony must be a thorough knowledge of intervals. Too much importance cannot be attached to this. By interval we mean the difference in pitch between two sounds. This term is often misunderstood, viz.: *e* or *f* are but single sounds, and do not represent an interval, but from *e* to *f* we have an interval.

The knowledge of intervals is not easily acquired; it demands close attention, much practice and special care not to attempt to learn more than one kind of interval at a time. The best elementary mode of studying intervals lies in the scale. It is to be regretted that so few teachers deem it necessary to give the necessary explanation respecting the formation of the scale. We can see no good reason why a pupil should only play, in a mechanical manner, so many sharps and flats in a certain scale, without knowing the reason.

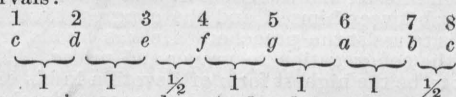
The scale, in its regular ascending and descending progression, requires us to be familiar with only two different intervals, viz.: the major and minor seconds.

A *minor* second consists of half a step, viz.: from *c* to *c* sharp, or from *e* to *f*, etc.

A *major* second consists of two half steps, or one whole step, viz.: from *c* to *d* or from *e* to *f* sharp, etc.

We have used the terms steps and half step in preference to "tone and half tone," as the word "tone" is often confounded with "sound," although theoretical writers employ it to indicate an interval.

The scale is, therefore, composed of the following intervals:



Two major seconds—*c* to *d* and *d* to *e*.

One minor second—*e* to *f*.

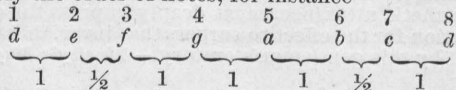
Three major seconds—*f* to *g*, *g* to *a*, *a* to *b*.

One minor second—*b* to *c*.

This order of major and minor seconds constitutes a *major* scale.

Before examining other scales according to the above model (which gives the minor seconds between the third and fourth and seventh and eighth sounds), we will establish the general order of scales which, according to the laws of acoustics, takes place in perfect fifths, often called the circle of fifths, viz.: *C*, *G*, *D*, *A*, *E*, *B*, *F* sharp, *C* sharp (or *D* flat), *G* sharp (or *B* flat), *E* sharp (or *F*), *B* sharp (or *C* major).

There can be no better practice for the earnest student than to write out these scales without the assistance of the instrument. We will give a few examples in order to show how to proceed. Write on the staff simply the order of notes, for instance—



This gives the order of major and minor seconds as follows: 1, ½, 1, 1, 1, ½, 1; and the pupil would necessarily have to reason: "If there is only ½ step from *e* to *f* (the 2d to the 3d sounds), where there should be a whole step or major second, I would have to raise *f* half a step higher through a sharp, whereby the half step falls then from *f* sharp to *g*, or between the third and fourth sound. In like manner, as there is only ½ step from the sixth to seventh sound (*b* to *c*), I have to raise *c* half a step, and the half step falls afterwards from *c* sharp to *d*."

If a pupil will once take the trouble of tracing out the different scales in the manner described, he will have gained a knowledge of scales and simple intervals which cannot be overestimated, and which will cause him to play the scale in a much more satisfactory manner.

It is true that the scales of G sharp, D Sharp, etc., are not practically employed, still it is an excellent practice for the beginner to work out all these scales. He will find that, while *g* major had but one sharp (*f* sharp), so the key of *g* sharp major has one double sharp (*f* double sharp), and all the rest are raised one degree. In like manner as *d* major had two sharps, so also has *d* sharp major two double sharps (*f* and *c* double sharp), all the rest are raised one degree, and so on.

As indicated above, we employ in practice *a* flat instead of *g* sharp, etc. Such changes in name, although the same in sound, are called enharmonic changes.

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ORATORIO SINGING.

Oratorio singing is of two kinds: it includes the dramatic, but the subject pertains to sacred story. Of this kind is the singing required in such oratorios as Samson, Jephtha and Judas. The other kind is precisely the same as church singing. It is the purely sacred singing which ought to characterize the utterance of a vocalist who takes part in Handel's "Messiah." Portions of this oratorio are so frequently rendered in the church that it is right to offer an observation upon singing when it forms a part of public worship. The solo singer in a church ought to realize his high position. The relationship in which he stands is of a twofold character. It is primarily between himself and the Creator, and in a secondary manner between himself and the congregation. His office is to assist the preacher. He has by his art to move the congregation to prayer and praise. There ought to be the highest form of devotion in his singing, and genuine sympathy in his tones. He should show that he is himself moved, that he may be enabled to move others. The purest and the best singing is essential in a church, as it is expected to be, and intended to be, an aid to worship. If it be not this, it must be a hindrance, as there is no such thing in this case as neutrality. But if it be an aid, it must be admitted that the singer's position is a serious and important one, second scarcely to that of the preacher. And it is not hard to believe that at times his influence is the greater of the two. Those gentlemen who have the engaging of singers for the service of the sanctuary should not lose sight of the real office of the singer and the scope of his power, and be careful that they engage the services of genuine artists. I know an eminent and eloquent preacher who says that "Oh, rest in the Lord" (Mendelssohn) well sung is a better sermon than he can preach. The singer, by tone of voice, by intellectuality, and sympathetic utterance, must deeply impress the congregation for the effect to surpass that invariably produced by this gentleman's oratory.—*Tinsley's Mag.*

THE VOICE.

Theophile Gautier says: "There are three voices in man: the speaking voice, or, if you like, the voice of speech; the passionate or dramatic voice, and the modulated or musical voice. Two only are subject to description, and terms exist, small in number it is true: the dramatic voice and the musical voice, both factitious and the result of study. But this study which makes them just gives the words to depict them. Thus you can describe the voice of Faure or of

Mile. Favart in such a manner as to give the reader an almost exact impression; there is a technique for that which I will teach you. For instance, you call a voice of a neutral tone, without any peculiar accent, still clear and correct, a *white* voice. You know as well as I do what is meant by the *soul* of a voice. Well, begin with these ideas, and you will see that a practiced pen, trained to the use of metaphors, can still render the effect of the voices that are the result of study, and their entity in case of need. As for the spoken voice, that of daily commerce, the natural voice, in short, the definition of it by style seems to me to be less easy. One can hardly proceed except by analogy; in any case there is no illusion possible, for precise terms are wanting; it is a physiological world unexplored by philologists. Indeed, if I had to reproduce by means of words the voice of my mother, which I can hear at this moment, although she has been dead more than twenty years, I should hardly know how to set to work. It is a curious literary problem. Man dies entirely, but what dies most thoroughly is the voice. We know, or at least imagine what becomes of the rest, but what becomes of the voice? What of its remains? Nothing could restore the memory of a human voice to those who have forgotten it; nothing can give an idea of it to those who have not heard it. It is an implacable annihilation. * * * The cry of a bird lost in the woods can be found again; a broken Stradivarius can be remade; but the sound peculiar to a certain larynx is gone forever. And not only is that sound lost forever, but the human memory, that mirror of time and of things, retains no reflection of it. The voice comes from the soul, it has been said. That is, perhaps, the reason of its complete disappearance from a world where every body leaves only dust. The voice is the incarnation of the soul, its evident sensual manifestation. * * * Why should not the voice be as sure an indication of the speaking being as the bumps on his skull or the lines of his hands? It denotes the type as clearly as the species; it betrays the instincts and the thoughts; it gives the tone of the soul. There is a whole science there dormant for Desbasolle, and I am astonished that he does not take it up. Besides, in following it up he would make discoveries that no one thinks about, and would give, in exactly those uninvented words, that lexicon that you are asking for, by means of which we should be able to snatch from the night of time the memory of fine human voices and dispute their immortality, just as has been done for the bodies, the visages, the attitudes and the gestures of celebrated women and heroes."—*Entretiens et Souvenirs de Theophile Gautier.*

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It is said that the opera singer Rubini took a fancy to express on the stage a sentiment of deep emotion by a peculiar trembling or unsteadiness of the voice, which, doubtless, as done by this accomplished artist, was an idea at once appropriate and beautiful. But, unfortunately, the effect being easy to imitate, he soon had followers, who, not being blessed with his taste and judgment, made the ornament common, and by taking away its appropriate meaning, destroyed its real charm.

It became the custom to make the voice *always* tremble, even on the most ordinary occasions; a defect became exalted into a beauty, and at length a good steady holding note (once considered a great merit in singing) was scarcely ever heard at all. The constant use of the tremolo in vocal music betrays conceit, and is not in good taste, and should, therefore, be carefully avoided.

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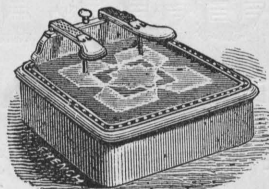
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MUSIC IN ST. LOUIS.

OUR friend Robert Goldbeck has returned from his summer vacation.

MR. LOUIS NATHAL, better known in St. Louis society as Mr. Louis de Plainval, at one time a prominent member of Tostee's famous Opera Bouffe troupe, has determined to return permanently to the stage. His success in St. Louis in "Pinafore," "Les Cloches de Corneville" and "Girofle-Girofla"—which latter piece was played under his direction surpassed even the brightest expectations of his friends. Mr. Nathal is not only a true artist; he is also a true gentleman both on and off the stage, and we join the host of his St. Louis friends in bespeaking for him a just appreciation wherever he may appear.

THE Beethoven Conservatory advertises as usual a number of concerts, recitals, and lectures, which are to be given partly by the pupils, to give them an opportunity of appearing in public, and partly by a number of professional musicians and singers, not belonging to the conservatory, to acquaint the scholars with the different styles of rendering certain compositions. Mr. Waldauer is doing everything to prove that the conservatory system is the best mode of acquiring a practical and theoretical knowledge of music. He believes the emulation that is caused by association with others is a valuable element in the system, inciting the pupils to that assiduous work without which the greatest talents are valueless. The success that has attended Mr. Waldauer's endeavors to make the Beethoven Conservatory one of the best music schools in the country is both gratifying and merited. Among the faculty of eight members we notice the familiar names of Messrs. Wagner and Epstein, who both enjoy a superior reputation as pianists and teachers, and Signor Tamburello, the celebrated vocal teacher and composer, who again presides over the vocal department, and who has given ample proof that he is one of the best vocal teachers St. Louis has ever had. Mr. Waldauer teaches the violin department, and it is useless for us to say a word in his praise, since he is universally known as an artist and an excellent teacher. The Beethoven Conservatory is now one of the most completely organized and prosperous institutions in the United States.

A Surprise all Around.

At about 11 P. M. on the 4th of August, Messrs. Doan, Allen, Colville and Cunningham repaired to the residence of Prof. Waldauer, proprietor of the Beethoven Conservatory, to give him a surprise serenade. Mr. J. Kahn, Prof. Waldauer's brother-in-law, and one of the most popular salesmen of the popular house of E. Jaccard & Co., lives with him. At the first strains of the first quartette Mr. Kahn arose, and peeping through the blinds recognized the well known features of the serenaders. Clad in the unconventional garments of the night, he softly descended the stair-way, and presently, the door opened and there stood before the startled serenaders a form which they might well have taken for the white-robed spirit of some departed mortal. Advancing a step or so, however, the white-robed figure bowed, and striking an attitude, addressed the serenaders about as follows:

"FRIENDS AND FELLOW-CITIZENS:—For this unexpected honor, I thank you from the bottom of my vest—which I left up-stairs. While in my humble walk in life I have always endeavored to properly perform my duties and to—to—to. Ahem! Ahem, as George Washaparte said at the battle of Bunkerloo, that is to say in the words of another; in the words of several others in fact, I had not expected, Ahem!—no sir, I had not expected such an ovation at the hands of such—such—such distinguished gentlemen as you. In fact, gentlemen, the fact is that—that—that

'My amazement, my surprise
You can see by the expression of my eyes.'

(Saying which Mr. Kahn gave a very knowing wink, thrice repeated.) You are jewels, gentlemen; as a jeweler I know whereof I speak, you are jewels—in the rough—you are regular bricks, you are—you are unappreciated but genuine diamonds of the first water—fire-water that is, or soda-water with a stick in it. Kahn-didly, gentlemen, I Kahn-not, no, I Kahn-not tell you all I feel, partly because I ate too much water-melon after supper, and partly because, because—but I see I am observed by some of my fair neighbors (pointing to the windows that were being opened across the street), and if you'll just stay where you are and whoop us up a dirge or two while I change my apparel, I'll come down and conclude my remarks."

Just then Prof. Waldauer appeared upon the scene; explanations were made, and Mr. Kahn said he knew all the time the serenade was meant for the Professor, but—but—the sentence was not finished, for Mr. Waldauer without further ado, invited his serenaders to become his guests, and Mr. Kahn had an opportunity (well improved) of concluding his remarks, in section, to the tune of the clinking glasses. He says speech-making gives him the headache; at least he had it the day after his great oratorical effort.

THE ST. LOUIS FAIR.

The nineteenth annual "St. Louis Fair and Exposition" will begin on the 22d instant and close on October 11th; the last six days being devoted to the fair proper. Premiums to the amount of Fifty Thousand Dollars are offered by the Fair Association; all the railroads centering in the city have made liberal ar-

rangements for transportation; the "Veiled Prophets" are to give one of their inimitable pageants on October 7th, and everything betokens a grand success. Having said thus much in its favor, we may perhaps be permitted to indulge in a bit of friendly criticism. It seems to us that if any money premiums were to be offered for musical instruments, those which are offered are ridiculously low, when compared to those offered in other branches. We clip from the circular of the Association their offer of premiums for musical instruments, which is as follows:

MUSICAL INSTRUMENTS.

RULE—Competitors for Premiums of Pianos and Organs must be prepared to show to the Directors of this Department, an Invoice of every Instrument exhibited by them from the Factory, both numbers and styles of the Instrument competing.

Piano, square.....	1st Dip. & \$40
	2d \$20
Piano, upright.....	1st Dip. & \$20
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Best collection of Band and String Instruments.....	Dip. & \$20
Best display of Sheet Music.....	Dip.
Best Billiard Table.....	Dip.

It may be matter of news to most of our readers that a billiard table is a musical instrument, but we may pass that by as an error of classification merely. In the same circular however, we find nearly twelve hundred dollars appropriated in the *Swine Department* as against the two hundred dollars set apart for musical competitors. We think this giving the hog too much prominence as against the divine art of music. It may be that the managers of the Fair relied upon the well-known enterprise of our local music dealers, to exhibit the leading makes of instruments regardless of the amounts of premiums offered. In this we think neither they nor the public will be disappointed, and we believe the visitors to the Fair will there see as fine an exhibit of musical merchandise as they could desire to behold.

We shall be pleased to welcome to our rooms our friends from a distance who can make it convenient to call during their visit to the Exposition and Fair.

SINGING AT SIGHT.

Editor Kunkel's Musical Review:—

Mr. Charles Crucknell's strictures on my article "Vocal Culture" seem to me like wanting to make a mountain of a mole-hill, and if I were not assured by those who know Prof. C. Crucknell, that he is one of the most modest and unpretending of our Professors, I would have suspected that his object was merely to see his name in print. But to the point.

Vocal culture and not sight singing was the chief topic of my article, and it purported to call attention to false notions on the part of pupils.

Prof. Crucknell must have overlooked that the four lines he cites and on which he bases his attack, were not mine, but a quotation from the preface of a little work by L. Wray (not Ivory as stated in the July number), who by the way is an Englishman also. In the preceding forty lines (which I quoted) the writer refers to the *modus operandi* of fashionable teachers among the aristocracy who take large fees but do little good in *Vocal Culture*. The four lines, in which the writer refers to sight singing, if read in connection with the others, will of course be easily understood as relating to the same class of aristocratic pupils who pay "their guinea or half guinea."

The merits of the Tonic Solfa Association in England are well known and appreciated by me, as I am a warm defender of the principles of that system, but Prof. Crucknell must admit, that those who appear at the Crystal Palace concerts belong to the middle classes and not to the aristocracy to which Mr. Wray's quotation refers. I think the same observations can be made of any country that the most studios are rather found among the middle than upper classes of society. Stern necessities are in most cases a stronger stimulus to study and work than wealth.

For Prof. Crucknell's further consolation I beg to inform him that the above work was written before the Tonic Solfa system was properly known and understood.

I am also amused to see Prof. Crucknell's statement, "there is no more art in learning to sing at sight than in learning the alphabet." If the Professor really thinks so, I advise him to take a patent out, and if he can teach all to sing at sight who are able to learn the alphabet, his fortune is made.

Prof. Crucknell further says:

"If I wished to clog the machinery of any musical society, and destroy its usefulness, I know of no readier way to do it than to advise all who cannot read music, but are ambitious to excel as singers, to become members of it. Certain it is, that the usefulness and success of most societies becomes impaired in proportion to the number of its members who are deficient in reading music at sight."

I quite agree with him, but I never made such an assertion or recommendation. My words were, "those who wish to become proficient should join a musical society where classical works are studied." Does Prof. Crucknell understand by the word "proficient" to learn the elementary parts? If so, I differ with him materially; I think "proficient" is synonymous with "skilled, accomplished, finished," etc., which presupposes elementary knowledge.

Prof. Crucknell says "singing at sight is no art." Judging from his own experience he may be right that it never was an art, and secondly, he may view the word "art" in a very limited sense. I take it as meaning "practical skill, the application of knowledge or power to effect a desired purpose," and logicians make a distinction between Science and Art by stating that the former teaches us *to know* and the latter teaches us *to do*.

It is easy to sing a scale and to learn to pitch the most usual intervals of chords of tonic, subdominant and dominant with their relative minors. But I contend that it is not easy to sustain an independent part in polyphonic compositions, and I therefore once more strongly recommend all who wish to become thoroughly proficient in singing from notes to join a good musical society, as the only practical way to success. If musical societies were to require a test from each singer to sing without instrumental assistance some difficult chorus part, how small a number would be admitted! It may be desirable, but not practicable in this country. WALDEMAR MALMENE.

LEBRUN TO THE FRONT.

A Contribution to the Early History of Music in St. Louis.

ST. LOUIS, August 25, 1879.

Editor Kunkel's Musical Review:—

The *Musical Trade Review* of the 16th inst., under the signature of W. M., has the following:

"About three weeks ago I stated in reference to Mr. N. Lebrun, that he organized the first brass band in this city some thirty years ago; my informant must have been mistaken, for a letter dated January 17, 1840, has just been shown me and is addressed to the St. Louis German Brass Band. The letter conveys a vote of thanks from the several lodges of the Independent Order of Odd Fellows, for the valuable services of the above named band at the obsequies of John Hartman Thomas, a prominent member of the order. The letter is in possession of Mr. W. Robyn, father of the talented Alfred Robyn, who was leader of the band.

In justice to all, as it refers to the early musical history of St. Louis, I make these corrections."

As this question refers to the early musical history of St. Louis, of which so little has appeared in print, I take it for granted that you will allow me space enough in your *REVIEW* to enable me to have my "say" in regard to that matter. I came to St. Louis in 1842, and found about a dozen professional musicians in the city, but not one organized band; most of the musicians took engagements, and on such occasions, acted as leaders. At that time the basso profundo was played on a tenor trombone, which, together with another trombone, two French horns without valves, and a trumpet constituted the brass, and a number of clarionets, and a piccolo the leading parts of their music. Most of the instruments were in the hands of good players, such as John Braun, John Schnell, Henry Burg, Louis Schnell. Jacob Kost, the great cornet player, just then arrived in town with Ludlow and Smith's theatrical company, lent his valuable assistance to the band, when the emergencies of the occasion allowed it. In 1843 Louis Schnell organized a band for the "Missouri Fusiliers" with about the same material already named, reinforced by Col. Almstead, as piccolo player, and an Alsatian named Griesser, playing contra basso on an E flat alto ophicleide. This was, I believe, the first band ever organized in St. Louis; but it was not a brass band. In 1842 I succeeded in gathering a brass quartette, composed of myself, Bossillier (the father of the would not be Prussian soldiers), Flam and Altinger, all amateurs; who played for the "Missouri Dragoons" under Capt. Waldemar Fischer. For a number of years brass band music was attempted on particular occasions, for the novelty of the thing. I remember a concert given by the Fusillier Band in 1843, in which the "Morceau par Excellence" was "Guter Mond du Gehst so Stille," followed with a galop as a finale, and in which one piece was played exclusively on brass instruments. Well I recall to mind that at that time, and for a number of years afterwards, there was no such instruments in St. Louis as are now used in a brass band; that tubas or bombardons, B flat basses, baritones, tenors and altos were unknown; that the E flat cornet was undreamt of; then I wondered where the music was to come from. There was at that time only a few brass bands in the country; the

Boston Brass Band with the great Ned Kendall as leader stood at the head of all of them, and next in order came the New York Brass Band. I joined Kendall's Brass Band in 1847, and left it in 1848, when I got up what I believe to be the first organized brass band in St. Louis with the following men and instruments. Solo E flat cornet and leader, N. Lebrun; 1st B flat cornet, Peter Weber; 2d B flat cornet, Reichenbach; E flat alto, John Kehler; B tenor, Jacob Klein; 1st slide trombone, John Klein; 2d trombone, Schmidt; bombardon, John Schoeninger. The music we played then was mainly presented to me by Ned Kendall, from his own repertoire and included the overture *Italiani in Algieri*; the cavatinas, "Una voce poco fa," and "Casta Diva," a grand fantasia from Preciosa, etc., together with a number of first-class quicksteps by Grafula; the balance of the music played was of my own composition or arrangement.

The letter referred to by W. M. and in possession of Mr. Wm. Robyn, is no proof that I can see that there was an organized brass band in St. Louis in 1840. If there was, I want a list of names and instruments given by a competent party, the same as I did. That letter as reported, shows to my entire satisfaction that in January, 1840, John Hartman Thomas, a prominent member of the Odd Fellows died, that the musicians then in the city formed a band for the occasion, volunteered to play at the obsequies and that Mr. Wm. Robyn who had led the band received subsequently a vote of thanks, addressed to the "St. Louis German Brass Band;" it shows nothing more. I have never heard of such a brass band before, and I venture to say that the author of the letter knew not what a brass band is—how could it be supposed that he did at that time, when many talented professors in other branches don't know, at this time, the difference between a Reed Band, a Military Band, a Brass Band and a Harmony Band. I do not claim to have been the first in St. Louis to have played on a brass instrument, nor to have been the first to have tried to introduce brass band music. If this were sufficient to be entitled to the honor I claim, then why not give the palm to the first Spanish bugler that ever blew his horn in St. Louis. We may just as well trace the first orchestra in St. Louis back to the time several years previous to 1840, when Louis Schnell (a good trombone player but no fiddler at all) played second violin to John Braun's clarinet for theatrical performances given in some village barn. The momentous question: who of the two was the leader, remains unsolved, both having claimed the honor. All I have claimed and all I will claim until more satisfactory proofs to the contrary are produced, is that I have been the promoter and leader of the first brass band that was organized in St. Louis, a fact known to many old musicians and citizens of St. Louis. The same may be said in regard to orchestras. There has no doubt been some fiddling, even before the theatrical performance in the barn. Upon my arrival I heard some very good quadrille band music at Mr. Xaupi's Concert Hall, but this was not orchestra music. It is to Mr. Wm. Robyn that the honor of having conducted the first orchestra in St. Louis belongs. Several attempts had been made towards organizing an orchestra, but they all failed. The Polyhymnia Society, organized, I believe, in 1846, under the direction of Mr. Wm. Robyn, enjoyed years of well deserved success.

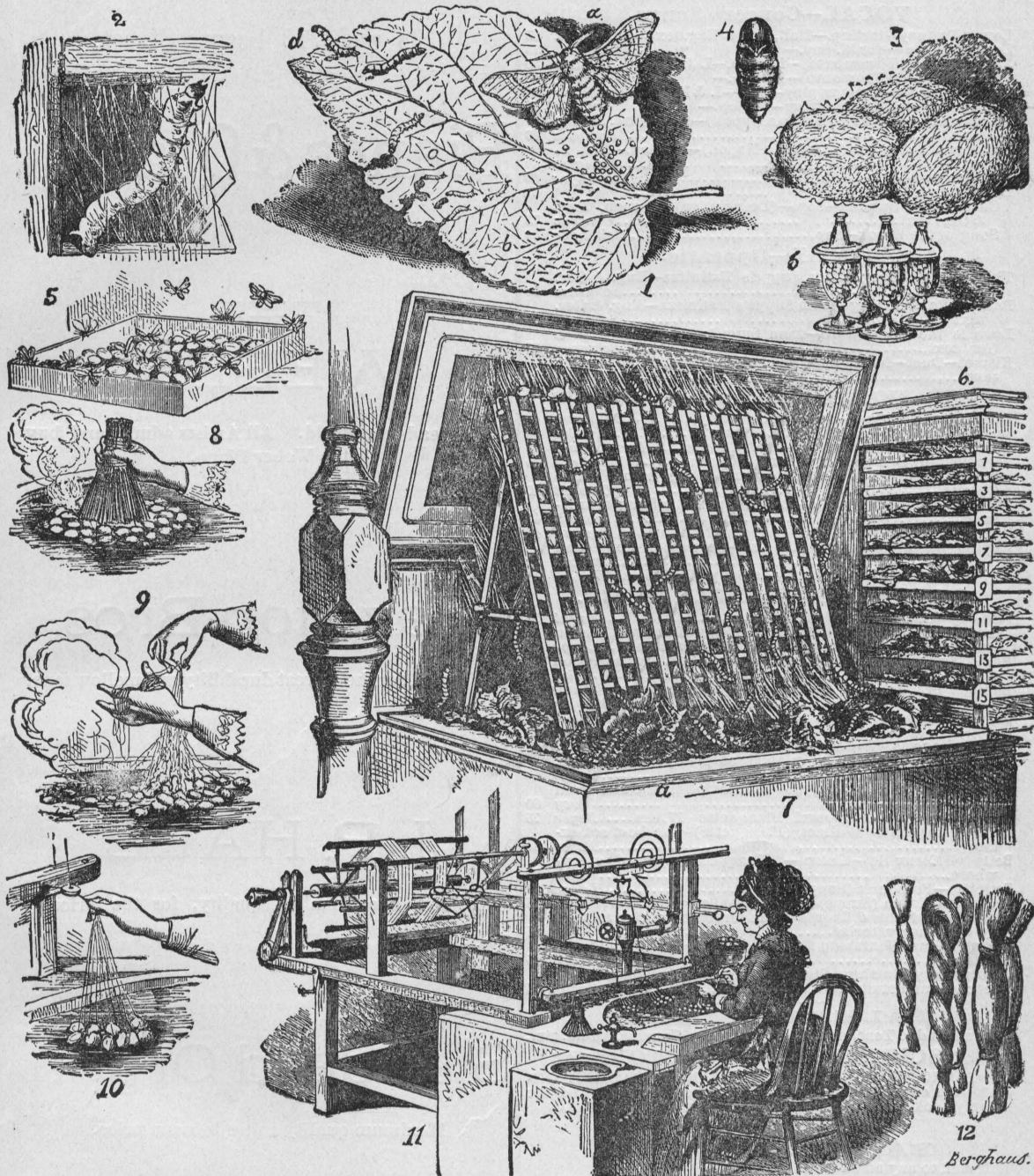
Mr. W. M. has evidently misunderstood the letter shown him, as it does not contain the substance required to come to such conclusions as his. On the other hand, I am perfectly certain that the gentleman's intentions are just, honorable and friendly to all parties; that he is trying to correct misinformation and do justice to all.

I have labored on this, my special field, long, hard and honestly. I have now retired, and, looking with pride over my past career as a professional musician, claim all the credit that I may be entitled to.

Very respectfully, N. LEBRUN.

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CARLBERG AND THE KUNKELS.

A recent number of the *American Art Journal* contains the following paragraph:

"Carlberg has returned from a roasting in Baltimore, and bears a careworn and brooding expression, which is not his wont. We believe he has his eye where the star of empire takes its way, and the Kunkels seem to beckon him away from the metropolis. If he has as much good sense as we give him credit for, he will go West and have the two broad shoulders of Messrs. Kunkel to push him among the demi-gods of St. Louis, where a strong German musical public would in all probability tackle to him kindly."

This is an illustration of the truth of the saying that one must go from home to hear the news. "The Kunkels," while they would be glad to welcome Mr. Carlberg to the "Future Great City," have taken no steps to directly or indirectly influence the removal of Mr. Carlberg to St. Louis, and in fact do not know that he contemplates such a move. Theirs is a "divided duty" in all such cases. On the one hand their love for art and desire for its progress in St. Louis would lead them to say to all their brother artists: *Come!* On the other, their regard for the artist would lead them to say: Make haste slowly about coming! The fact is that St. Louis is too much like New York, too much engrossed in commercial transactions, to be a truly profitable field for art. If an artist must play the part of a missionary, they think New York a better field than St. Louis, not only because it has a larger population of musical heathen, but also because their heathenism is of a darker hue. If the *Art Journal* will continue in its laudable efforts to retain Mr. Carlberg in the "metropolis," we have no doubt he will remain there, for "the Kunkels" do not flatter themselves that they could bring as much influence to bear upon Mr. Carlberg to take him from New York as their friend Thoms could, would and does exert to keep him as a musical missionary to the Gothamites.

"CARELESS ELEGANCE QUICKSTEP," by Schleiffarth. A more sparkling piece of this character does not exist. Price 60 cents. By getting it, you will receive the REVIEW five months free of charge.

NEW MUSIC.

"Old Hundred"—Paraphrase de Concert, by Julia Rive-King. Mme. King's treatment of this popular hymn is a revelation and worthy of her as a great artist. Mme. King's transcriptions and paraphrases never contain stereotyped passages, etc., but they are genial productions; everything added is as if the theme could never have existed without it. The closing figure of this composition is not unlike that of "Silver Spring," by Wm. Mason. We predict an immense sale for "Old Hundred" in its new dress, and recommend it to all piano students and pianists as being a real work of art.

"Firefly"—Caprice de Salon, by A. C. Garratt. This composition is in its form a mazurka and in the fullest sense a piece for the salon (parlor), being graceful, elegant, melodious and very musician-like. Persons looking for this style of pieces will find "Firefly" just the thing. It is of medium difficulty.

"Polonaise Heroique", by Julia Rive-King. In this piece Mme. King has certainly surpassed all her previous efforts. It is a star of the first magnitude. We thought the art of writing Polonaises had died out with Chopin, but we are now convinced that this was not the case. From beginning to end, one beautiful, dashing, electrifying thought and phrase chases the other, and it is a composition that can be deservedly placed by the side of Chopin's great A flat "Reiter Polonaise," opus 53.

MUSICIANS desiring the only pure-toned Metallic Violin and Guitar Strings, viz.: The New Composition Silver-Steel Strings, and their dealer refuses to order for them, can obtain the same by sending 25 cents each, to the wholesale agent, S. R. Huyett, 210 N. Fifth street, St. Louis, Mo.

MAJOR AND MINOR.

PRINCE LEOPOLD has been elected President of the London Musical Society.

GOUNOD intends going to Vienna and Pesth, next winter, to witness the performance of his operas there.

JOHANN STRAUSS' buffo-opera "Blindeküh," has not been very successful at the Buda-Pesth Volkstheatre.

It is said that Wagner intends going to Munich next winter for the purpose of personally superintending the getting up of some of his operas.

THE Princess of Wales distributed the prizes won by the pupils of the Royal Normal College of Music for the Blind on July 8. One of the prize winners is the blind Prince Alexander of Hesse.

HERR JOACHIM, the eminent violinist, went into a London barber-shop to have his hair cut. Said the tensorial operator: "You really, sir, ought to allow me to take off a little more if you do not wish to be taken for a fiddler!"

A MADRID International Exposition will be held in 1880. The architectural plans of last year's Paris Exhibition have been adopted for the buildings. The opportunity for Americans to open up a new market in Spain should not be neglected.

M. HUE, pupil of M. Reber, has carried off the Grand Prix de Rome, at Paris, this year. The subject for musical setting was "Medee." M. Hillemarcher, pupil of Massenet won the second prize. Gounod, Thomas and Massenet were among the jurors.

He came to repair my reed organ. He was a lugubrious man. "Tell me the cause, good man, why does not harmony respond to my call?" "Alas!" quoth he, "a bruised and a broken reed." Aha, a good and worthy man! "Explain its mysteries," said I; "to what do we owe these dulcet tones?" "A reed shaken by the wind," he said, and sighed.

A COMPLIMENT was paid to a street band by a citizen residing on Walnut avenue, Boston Highlands, which deserves mention. His two daughters were awakened from their slumbers by strains of sweet music under their window. Hurriedly dressing themselves, they awoke papa, and wanted the young men invited in. He was over-persuaded, got up and dressed, and with the young ladies went to the door and invited the players in. It was then discovered that he had as visitors a negro street band.

A CORRESPONDENT describing the reconsecration of the Church of the Twelve Apostles at Rome says: "The chief singer on each day was Father Giovanni, of church tenor renown. This Father Giovanni has an elephantine voice, so rich and melodious at the same time that he would be a fortune to an operatic manager. Not to have heard Father Giovanni is like not having seen St. Peter's. And when any one hears him for the first time, he says: 'At last I have heard Father Giovanni!' He is engaged to sing at churches and cathedrals, just as Patti is engaged to sing at theatres, and he is paid almost as much. And wherever he sings, not only is the church crowded but the surroundings of the church are thronged to hear if but a note of this mighty tenor. He makes a rich harvest out of this voice of his."—*Boston Courier*.

AMERICAN PIANOS IN JAPAN.

The well known firm of Wm. Knabe & Co. recently shipped to Japan, via the Baltimore and Ohio Railroad to California and thence by steamer to Japan, eleven pianos, addressed to H. E. Taraka Feizirnaro, Educational Department, Tokio, Japan. The Japanese government has recently established a Conservatory of Music, which is to be under the management of Prof. Luther W. Mason of Boston, who, with several assistant teachers, is on his way, if he has not yet arrived, to his new field of usefulness. The Japanese commissioner was instructed to select for the Conservatory a number of the best pianos that could be obtained in the United States, and the Messrs. Knabe & Co. obtained the contract, solely upon the merits of their pianos. It is expected that with the growth of the musical taste and culture of the Japanese people, other and larger shipments will soon be made, and the establishment of agencies for the sale of American pianos is regarded merely as a question of time. While speaking of the Messrs. Knabe & Co. it may not be amiss to insert here an extract from the *Baltimore Sun's* account of the forty-second annual picnic given by them to their employees:

"PIANO-MAKERS' PICNIC.—The annual picnic and festival of the piano-makers employed by Messrs. Wm. Knabe & Co. took place August 6th at the Baltimore Schuetzen Park, on the Belair road. The employees number 275 in all, and, with their families and invited guests, over 2000 persons were on the ground, including members of the Liederkranz, Germania, Arion and Harmonie Singing Societies. The firm was represented by Messrs. Wm. Knabe, Ernest Knabe and C. Keidel. Over the gateway there were arranged United States and German flags, under which was the word "Welcome." The buildings and grounds were also handsomely decorated with flags and streamers. Festivities began about 9 o'clock in the morning and continued until 11 o'clock at night, consisting of dancing to music by Prof. Itzel's Fifth Regiment Band, prize tepin rolling, etc. A package of candy was given to each of the little children. In the afternoon an address of welcome was made by Mr. G. Kaiser, to which Mr. Ernest Knabe responded in a very felicitous manner."

National Notes.

(We do not always endorse the opinions of our correspondents.)

[From our Special Correspondent.]

GOTHAM GLEANINGS.

NEW YORK, August 22d, 1879.

There is nothing of interest to write you this month. Only a few more pianists are coming. Miss Anna Mehlig has written to Steinway & Sons that she will come over this fall and try her fortunes again. Mr. George Leitert, the Dresden pianist, is coming with the Blanche Roosevelt Company, and Gruenwald, the Vienna pianist, is engaged by Mr. Carl Rosa for a tournee in this country. The manager of Joseffy has not as yet succeeded in getting any piano manufacturer to bite. Steinway has refused to have anything to do with him beyond allowing him to appear here in their hall. Weber does not seem anxious, Decker and Chickering have refused, so that things don't look very bright for the management. His moral character is said to be the principal reason for this indifference on the part of the piano makers. I hope to have the material for a more lengthy and interesting letter next time.

C #

SARATOGA.

SARATOGA, N. Y., August 10, 1879.

Editor Kunkel's Musical Review:

According to promise before leaving home, I send you a few items from here. We have had four concerts since we have been here, one by the Litta Company, two by the Wilhelmj-Rive-King combination, and one by the Misses Conrons. The first and last named were very poorly patronized; the two by Wilhelmj-Rive-King were well patronized, and both Mme. Rive-King and Wilhelmj created a marked impression. Mme. Rive-King played at the first concert for her first number (a) "Moonlight at Green Lake," by Goldbeck; (b) Rondeau in E flat, by Chopin; for encore, "Gems of Scotland," by Rive-King. For her second number (a) Sonata in A major, by Scarlatti (new revised edition as published by Kunkel Brothers); (b) Rhapsodie Hongroise No. 2, by Liszt, with Rive-King's cadenza; for encore, "Tarentella," by Gustave Schumann. For her first number, the second concert, (a) Romanza Moskowsky; (b) "Bubbling Spring," by Rive-King; for encore, Rondo Capriccioso, Op. 129, by Beethoven; for her second number, Andante and Allegro from Mendelssohn's violin concerto, Op. 64 (transcribed for the piano by Mme. Rive-King); for encore, Pensee Dansante, Valse Brillante, by Rive-King. At the first concert Wilhelmj played, 1st, Concerto, by Lipinski; 2d, Romanza in G, by Beethoven; 3d, Chaconne, by Bach; for encore, after No. 2, his own transcription from the Meister-Saenger, Wagner. The second evening his numbers were, 1st, Concerto Paganini; 2d, Fantasie Stueck, by Wilhelmj; 3d, Air, by Bach; for encores, Nocturne in G minor No. 2, Op. 37, by Chopin (transcribed by Wilhelmj); Nocturne in A major, by Field (transcribed by Wilhelmj).

The rest of the company embraced Miss Gertrude Franklin, Mr. Chas. Fritch, Mr. A. E. Stoddard, Mr. Max Vogritch, and Mr. G. Detrich. I shall not send any criticism of any of the artists. Both Mme. Rive-King and Herr Wilhelmj are well known and acknowledged, and nothing that I can say will add or detract from their eminent reputations. The other members were satisfactory. The concerts were given in the concert room of the United States Hotel, on Tuesday and Thursday evenings, August 5th and 7th. On Wednesday evening, August 6th, Mme. Rive-King gave a recital with the following programme:

1. Fantasie and Fugue, G. minor.....Bach.
2. Fantasie, C minor.....Mozart.
3. Harmonious Blacksmiths.....Handel.
4. Sonata, C major, Op. 53.....Beethoven.
5. Finale from Etude Symphonique.....Schumann.
6. Polacca from La ci Darem la Mano, Op. 2,
(edited and adapted as a piano solo by
Mme. Rive-King.....Chopin.
7. Sonata, A flat, Op. 37.....Weber.
8. Ride of the Waulkeyres.....Wagner-Tausig.
9. Valse Allemande.....Rubinstein.
10. Venezia e Napoli (Tarantelle).....Liszt.
11. Polonaise Heroique (morceau de concert)...Rive-King.

A finer programme more artistically rendered it has never been my fortune to hear. Mme. King created a profound impression on a highly critical audience, and she was enthusiastically applauded. I was particularly pleased with her Bach, Beethoven, Chopin and Schumann numbers, and her own polonaise. This composition will certainly make a marked impression on all musical minds that hear it. It is very brilliant and effective, and strikingly original, and although coming at the end of a long programme, she was thrice recalled after its performance. The next day I had the pleasure of hearing her play some of her compositions in private; she played, 1st, Mazurka des Graces; 2d, March of the Goblins; 3d, On Blooming Meadows, Waltz; 4th, Hand in Hand, Impromptu a la Polka; 5th, Impromptu in A flat; 6th, Ballade et Polonaise de Concert, Vieuxtemps, Op. 38, transcribed and adapted for the piano by herself.

Her compositions are all highly effective and original, and show deep and serious musical study as well as genius of no common order, something extraordinary in one of her sex; in fact I know of no one of the sterner sex her equal in this country as a composer and transcriber for her instrument, and this will be acknowledged by all before many years; an opinion which you yourself gave me some time ago, which at that time, if you recollect, I was inclined to doubt, but I am fully converted now. She speaks in the highest terms of our fellow-townsmen, Mr. Robert Goldbeck, and says that in her opinion he is the best composer we have—no light compliment, coming from her, I can assure you. I am thinking of going to Richfield Springs for a few days, and should I do so, I will write you from there.

OBERON.

MOUNT UNION, OHIO.

Miss Loresta Stambaugh of Sharpsville, Pa., who has been studying in the Conservatory of Music of Mt. Union College for the past three years, has just graduated in the classical course on the pianoforte. Before coming here she has played considerably, but as her intention was to complete the Mt. Union Conservatory course, she was immediately placed at the rather dry, but undoubtedly necessary work of technical studies, etc. After three years of hard study she now has a fine artistic touch and brilliancy of execution, and has passed through the full course triumphantly. Besides the usual curriculum of musical works adopted by Prof. Wm. Armstrong, commencing with Sutter's Grand German Pianoforte Method,—afterwards a number of intermediate exercises, Kunkel's admirable and unexcelled edition of "Czerny's Etudes de la Vélacité," edited and improved by Franz Bausemer and Charles Kunkel; Cramer's Studies;—and ending with Ravina Op. 14, "Etude de Style" and Chopin Op. 10, "Douze Grandes Etudes" (both works complete), Miss Stambaugh played a selection pianoforte pieces of the highest classical order. Among her numbers we notice the following: Rubinstein, Barcarolle in G Maj.; Beethoven, Grand Sonata in C. Maj., Op. 53 (Buelow Ed.); and Liszt, Rhapsodie Hongroise No. 2, with new Cadenza by Mme. Julia Rive-King and Franz Bendel. In passing, we may be allowed to say that this arrangement—published by Kunkel Bros.—is the most perfect and desirable edition extant of Liszt's great work. On commencement day, July 24th, Tarantelle Op. 82, No. 12, by Joaci im Raff, for two pianos, four hands, was played by Miss L. Stambaugh and Miss Ida M. Clarke; also, Overture, Der Freischuetz, by Weber, for two pianos, eight hands, was performed by Miss Loresta Stambaugh and Misses Clara E. Preston, Ida Clarke and Beckie Brush—the latter three ladies are former graduates. The above great concert pieces were brilliantly rendered. The firm elastic touch of the players, their correct phrasing, exquisite shading and finish of style, reflect the greatest credit on Mount Union College, and more particularly on their special teacher, Prof. William Armstrong, director of the Conservatory of Music.

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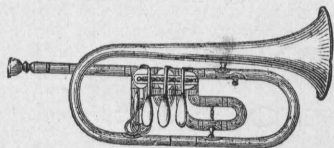
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CZERNY'S ETUDES DE VELOCITE.

EDITED BY F. BAUSEMER AND CHARLES KUNKEL.

It must often be a matter of astonishment to the casual observer and professional student, when surveying the large list of studies that have been written by prominent pianists, which to choose and how to shorten the direct road to perfection.

Diversity of opinion, and the necessity of providing for special cases, will naturally play an important part in the choice of exercises. The names of Czerny, Cramer, Clementi, Bertini, Heller, etc., are familiar to pianoforte students and teachers. Most prominent are the first three names for they have a cosmopolitan reputation which is likely to last as long as the legitimate school of pianoforte playing requires proper preliminary studies. Modern teachers, with few exceptions, have laudably abstained from swelling the list of studies by withholding their own productions, and have rather endeavored to adapt standard works to their own ideas by indicating special styles of fingering, etc. Thus we find Cramer's studies carefully selected, revised, and annotated by Know and Hans von Buelow, while Tausig's Edition of Clementi's "Gradus ad Parnassum" forms a progressive climax to the foregoing.

No composer has contributed a greater share of compositions to the large catalogue of pianoforte music than Czerny; he lived retired only for music as an art. The number of his published works amounts nearly to one thousand, many of which are extensive, and almost all have a pedagogic aim.

Of all his studies none are more familiar, more universally known, or more constantly in demand than the "Études de Velocite."

Messrs. Bausemer and Kunkel did great service to pianoforte students and teachers when they undertook to revise these studies, introducing the modern style of fingering. By a modern style of fingering is meant a consequently carried out system which employs the same fingers for all similarly formed passages wherein the thumb and little finger are used with the same freedom as any of the others, whether they happen to fall on the white, or upper (black) keys. The edition before us deserves also special praise for the marks of expression introduced everywhere, which will insure a more intelligent phrasing on the part of the pupil, to which end the careful and correctly marked fingering will materially aid him. These two points cannot be too strongly recommended, and can only be fully appreciated by comparison with other editions carelessly and hurriedly brought out.

In reviewing this work the writer does not presume to add anything specially new, it is chiefly intended to present to the general reader, who is not familiar with the new edition, the most salient points of improvement, additions, etc.

Most teachers will no doubt have noticed the tendency of pupils to play these exercises, because they are intended to develop velocity, so rapidly that clearness and correctness are entirely sacrificed. The composer is partly to blame for this, as his metronome marks are certainly of a speed which the average pupil could not accomplish, therefore the authors have re-marked each study at a much less degree of quickness, although at the same time indicating Czerny's marking. Kunkel Bros.' edition consists of a selection of twenty-four of the most useful of the original edition, and is published in two books. The few which have been left out did not present any special novelty or pedagogic aim.

No 1 is designed to give a *legato* touch to the right hand. No less than eight marginal remarks will assist the pupil in a proper rendition; especial attention is drawn to measures 10 and 11 in which most pupils accent the high *f* with the little finger, instead of *d* (the first of each group) with the second finger. An addition is here made for the left hand, which

from the thirteenth measure remains idle, merely sustaining the chord of the 6th and 4th during six measures. The left hand has therefore a good practice by duplicating the right hand in octaves.

No. 2 is accompanied by seven remarks, which will be found exceedingly useful. The composer evidently intended to devote the student's attention to the left hand to obtain a *legato* touch. The remark D, referring to the exchange of fingers in order to prolong the sounds, deserves special attention. From the 14th measure, the right hand, at the option of the player, has an addition by playing with the left hand in octaves instead of merely supporting it by chords.

No. 3 is an Arpeggio exercise for the right hand; the difficulty of this study is increased by giving the same passages, if so desired, to the left hand in the first eight measures. It is almost unnecessary to remark that both hands should be practiced for a long time separately, before the two hands are joined. It is the reviewer's firm opinion, that this exercise, on account of its difficulty, should be postponed for a little, until the rest of the exercises which aim at a *legato* touch in scale passages, are perfectly mastered.

No. 4. In order to prevent carelessness in the first eight measures the accent has been placed on the second note. There is an added part for the left hand throughout this study which will increase the difficulty of this exercise considerably. A very smooth and even touch is demanded from the ninth measure to the end.

No. 5 is an admirable study for scale passages, both for right and left hand; especial attention is drawn to the difficulty of connecting the last note of one fugue with the first note of the next, also the position of the hand is referred to where the use of the weak fingers for the seventh to eleventh measure occurs. The difficulty of sustaining every note to its full value in the right hand from thirty-fifth to thirty-ninth measure is pointed out and carefully fingered.

No. 6 is intended to equalize and strengthen the weak fingers; it should be practiced carefully and slowly, as rapidity, if too early indulged in, will certainly frustrate the author's object. The fingering of the twenty-first and twenty-second measures should be carefully studied, and are recommended as a separate exercise for frequent repetition in order to accustom the hand to the change of position.

No. 7 aims to give to the left hand strength and independence of the weak fingers. For the careful fingering and phrasing of the right hand the editors are to be specially commended.

No. 8 combines scale and arpeggio passages for the right hand; the fingering is marked throughout, and should be scrupulously observed. The detached chords in the left hand must be played with a loose wrist. The correct mode of playing the bass from the thirty-second to thirty-sixth measure is explained in a marginal note, and the difficulty of connecting the descending ninth in the forty-fifth and forty-sixth measure is pointed out.

No. 9 is devoted to scale passages in which the right hand alternates with the left. The slow practice of this study is specially recommended with quiet hands in order to secure a perfect *legato* touch. The marks of expression are all systematically indicated.

No. 10. The editors deserves special commendation, as they have adhered to a consequential fingering throughout. In the figure from the fifth to eighth measure, the 2, 1, 3, 2, 4 are regularly employed, which may not be very convenient to the novice, but will benefit him very much.

No. 11 must be practiced separately by each hand, especially with the left; the difficulty of connecting the last two notes of each measure with the first two notes of the next measure is here fully pointed out. From the ninth measure two different styles of fingering are indicated in the right hand, one for the

pupils who have large hands, and the other for smaller hands.

No. 12 is designed to give flexibility to the left hand, which should be practiced considerably alone before the right hand is introduced. The editors have also introduced two modes of fingering which should be studied with care. The following editorial remark will explain itself and show the ingenuity of the editors to make this one of the most useful studies of the first book. "A transposition (perhaps the easiest to G flat) would likewise be highly beneficial as well from musical as technical considerations, but whether it would be exacting too much, or exceed the capacity of the pupil, must be left to the discrimination of the teacher." The pupil who is able to transpose this study and play it through without a fault, using both modes of fingering, may rest assured that his playing is laid upon a good foundation.

(The second book will be reviewed in the next number.)

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ONE OF BERLIOZ'S LETTERS.

We reproduce below, from the *Musical World* of London, the translation of one of Berlioz's letters now being published for the first time in *Le Menestrel*. We select this both as a good specimen of this artist's epistolary style, and as giving an insight into his character. Perhaps, that as they read this epistle, our readers will think that that greatness which lifts one so far above his fellows, that he finds himself left alone in his elevation, it paid far too dearly. Doubtless Berlioz would have been happier, had he been less of an artist, but let him speak:

PARIS, 26th December, 1857,
Rue de Calais, 4.

MY DEAR SAMUEL:—It was indeed characteristic of a true friend like you to write me the letter I have just received. I understand all your uneasiness of heart and of soul. But, if that will console you, you must know I could describe to you quite as much of my own, arising from causes pretty similar to the causes of yours. I work hard, however, though, side by side with the artist in love with the Ideal, there is the critical spirit of one who observes the real world; who sees and pities the artist at work; who laughs at him; who ridicules his poetic illusions and his ardent aspirations. You have to give your lessons, which torture, madden, and humiliate you; I have to undergo a thousand torments, a thousand humiliations; to experience volcanic bursts of rage, among those with whom I am compelled to live, merely at the sight of what is going on in the world of idiots and blackguards which constitutes the world of art in Paris. You give lessons; we here receive them from every one; music is administered, governed, and disciplined by people who do not know the scale, and have no more feeling for our great art than Hottentots. The senseless pretensions of singers augment while their talent decreases. The public is pretty well completely indifferent to all serious productions of the intellect. People strive to gain money simply that they may gain more. Men like us, my dear Samuel, can only be galled, wounded, and irritated while living in such a world. What immense value then must each of us attach to the discovery of being of its own race, of a soul which is sister to his, of a winged brother with whom he can fly to that brilliant corner of the heavens where love and poetry intertwined sing their sublime and eternal duet! By this you will understand what I feel when I receive your letters. Your fine portrait of Beethoven reached me yesterday; it will be doubly dear and precious to me, on account of the great man, and on account of you. I ought to have answered you at once, but I was worked up to a state of fever by a passionate scene in my fifth Act, and I really could not tear myself away from it. I finished it this morning, and once more breathe a little. I ask myself what acute disappointments and regrets I am doomed to suffer, when I shall have completely terminated this immense dramatic and musical edifice. And the moment is approaching; in two months, probably, the work will be finished. Where shall I then find the manager, the conductor, and the actor-singers I shall require? The opera will remain where it is, like Robinson Crusoe's large canoe, till the sea comes and floats it, if, indeed, there is a sea for such a work. I am beginning to think that the sea never existed save as the dream of shipbuilders. I have just seen Mdlle. Artot, who will soon make her debut at the Opera. They speak very highly of her talent and voice. She desires to be remembered to you. Heaven grant that the habit of singing Italian cavatinas may not have injured her taste and judgment. I sincerely trust she may be successful. What you tell me about the new management of

the Theatre de la Monnaie may really be considered rather encouraging. If I ever have the opportunity of getting *Faust* up quite as it should be at Brussels, I shall be very happy to seize it. They are now engraving in Leipsic the piano and vocal score of my symphony of *Romeo et Juliette*; directly it is published I will send you a copy. This arrangement is very well done, and very playable (for two hands). Young Ritter accomplished the rude task. I made him touch up his version of the adagio, and I myself revised the work as a whole. I think it is exceedingly good. Farewell, my dear friend. I grasp your hand. Your very devoted

HECTOR BERLIOZ.

WORDS AND MUSIC.

It has been said that where language stops music begins. How often has this proved true! How feeble do we find words when we try to pour out the deep emotions of the heart! It is through music and through music only, that a prayer, heavenly bliss, gentle sorrow, in a word, the most poetical and noble sentiments of the soul, receive their adequate expression. But not only to express our feelings does music lend its assistance. The wide expanse of nature is hers. In music we find the rippling stream, the vast ocean, the grand cataract with its rainbow-colored spray, and the tranquil scenes of night, which awaken in one endowed with a feeling soul, heavenly longings which words are powerless to utter. The fanciful is music's special realm. Who can express a fairy-dance with words? Speech is too coarse to picture the airy movements of the elves; But nothing is too ethereal for music—this divine messenger between earth and heaven—which soars through all nature, and explores the deepest recesses of the heart, bringing therefrom its purest gold, its richest diamonds.

C. S.

EUROPEAN ECHOES.

MISS THURSBY will sing at M. Reviere's promenade concerts in London.

Mlle. TREMELLI has been engaged by Merelli for his Russian campaign.

DR. ARTHUR SULLIVAN is staying with Prince Metternich, at Johannesburg.

MESDAMES ESSIPOFF and WILT are about to make a concert-tour in Austria.

Mlle. SCALINI has signed articles with M. Curtin for the Bouffes Parisiens.

MR. CELLIER will conduct at Gatti's promenade concerts during Dr. Sullivan's absence.

THE Abbé Liszt is reported to have been named Canon of the Cathedral of Albano by his Holiness.

MME. NILSSON, after her visit to Mont Doré, proceeds to Sweden to see her family. She will return in September to prepare for her season in Madrid.

M. ANTONIO GUILLOT DE SAINTBRIS has received from the Pope the order of Saint Gregory the Great, as a reward for his labors of thirty-five years in the cause of religious music.

THE Politeama of Rome closed with a benefit to Madame Reccardi; bouquets, no end, for Mesdames Donati and Borelli; and crowns for MM. Ronconi, Caldani-Athos and Marconi.

THE competition for the prize proposed by the *Deutscher Sängerbund* produced 724 compositions, and a prize for drama proposed by the king of Bavaria, brought forward 800 tragedies.

VAUCORBEIL inaugurated his management of the Opera, on the 16th, by giving Halevy's "La Juive," and "Faust," on the 18th. Halanzier took his farewell on the 15th, with the "Huguenots."

M. FREDERIC STEVENS has been appointed Director of the Conservatoire at Athens. This institution had been hitherto conducted by a committee. M. Stevens bears important recommendations from M. Retz, secretary of the Paris Conservatory, and M. Chouquet, the librarian, and will travel through Italy to observe the system followed in the Conservatories of the Peninsula.

M. BARBEREAU, one of the most esteemed professors of the Conservatoire of Paris, died suddenly a fortnight ago when returning from a dinner in the Faubourg Saint Germain. He was born in Paris, November 14th, 1799, and gained the *Prix de Rome* in 1821. On his return, he devoted himself to theoretical studies, and published as the result of his labors his "Traité théorique et pratique de la composition," a work of great value, although severely criticised by Fétis. M. Ambroise Thomas was one of his pupils.

THE London *Era* writes of Miss Van Zandt that she gave the cavatina from "Linda di Chamouni" with infinite grace, but adds, "much remains to be accomplished, and we are convinced she has the natural powers if she has only the determination to become a vocalist of the first rank." "It will be her own fault if she stops short of the highest excellence." We have no fear of any lack of determination; American girls have plenty of grit. She produces the voice agreeably and easily, and has great facility in rapid passages, and time will mature her powers.

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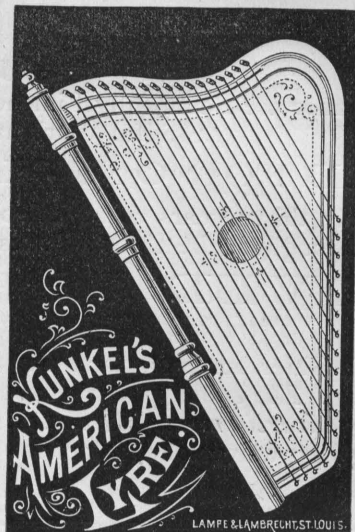
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We wish to refer in this article to the great injury which results to society in general, and to the various professions in particular, from the overcrowded condition of the learned professions. We take the ground that the same conditions and opportunities, which enable any person of merit and genius to find a position in professional life commensurate to his ability, also tend to shove a great many unworthy individuals into responsible positions, thereby lowering the standard of the profession of their adoption, and hampering the progress of those whose services are really needed by society.

We need not refer to the fact that in the United States five or six lawyers, doctors, professors, etc., can be counted for every one such individual in European society. When we reflect on the fact that in New York city alone almost five thousand physicians were recently turned loose on society within one week, we can readily estimate the danger which lurks in a low standard of professional capacity. No person should be allowed to practice a profession without a diploma of some responsible institution of learning testifying to his ability for such a profession, and no such diploma should be awarded, except to those who, besides the training incident to their special profession, have received a thorough classical education, and prove this by passing a satisfactory examination.

What I have remarked in the foregoing lines as to professions in general, is also applicable to the profession of music. In this art, perhaps more than in any other sphere, humbug and incapacity run riot. With the exception of the large cities of this country, where over great competition already sifts the ranks of teachers very perceptibly, the standard of the musical profession, as a general rule, is below criticism, and oftentimes in our travels have we come across so-called "Professors of Music," who only too vividly recall the old French saying, *bete comme un musicien*.

It is about time that we should establish permanent musical normal schools, in which, besides vocal and instrumental music, the theory of music, the æsthetics of music, the history of music, and the proper method of teaching music, shall be thoroughly taught. It is indeed a sad fact, that in no other country of the world is there so much money spent for the culture of music and so little accomplished as in the United States. The results stand in no proportion to the time and money applied. Among the various causes which contribute to this unpleasant fact, the one of incompetent teachers stands foremost. It is well known, that any young girl who has taken a term or two of music lessons, and who possesses the necessary *cheek*, will undertake to teach a class in music, and the number of talents often ruined by such procedure is entirely beyond computation.

Let us have higher professional standards in music as well as in other professions! Every State should have at least one "Normal School of Music," where competent teachers should be educated; and only such and none others should be entrusted with the musical education of the young.

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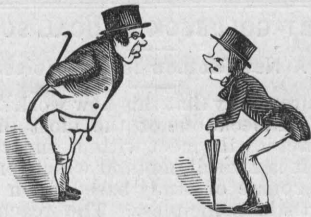
We venture to say that this new work from the pen of Robert Goldbeck, one of the most distinguished musical writers, will meet with a success unprecedented, for it is a vocal method which prescribes for the voice a course of study based upon truly scientific and artistic principles. The teacher who has made the extremely lucid contents of this unequalled book his own, will no longer grope in the dark, or be troubled with doubts as to the path to pursue in the cultivation of the voices confided to him. The manner of combining the registers of the female voice (implying the imperceptible passage from one to the other), and the development and treatment of the mixed voice in the tenor, are so clearly and fully explained, that we doubt not this valuable book will revolutionize voice teaching in this country, by lifting the clouds from the many dark and imperfectly understood questions which so few are able to answer, and which have made the methods of many teachers arbitrary, empirical, or, to say the least, experimental. We consider that Robert Goldbeck, in writing this very remarkable book and vocal school, has conferred a boon upon the singing world, and that the influence it will exert upon the growing voices of this country, will prove almost incalculable in its beneficial effect.

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Eureka! Paper Pianos a Possibility.

Mr. S. H. Hamilton, of Bushnell, Ill., has discovered a process for making hardwood lumber out of common wheat straw, with all the effects of polish and finish which are obtainable on the hardest of black walnut and mahogany, at as little cost as clear pine lumber can be manufactured for. The process, as explained by Mr. Hamilton, is as follows: "Ordinary straw board, such as is manufactured at any paper mill, is used for the purpose. As many sheets are taken as are required to make the thickness of lumber desired. These sheets are passed through a chemical solution, which thoroughly softens up the fibre and completely saturates it. The whole is then pressed through a succession of rollers, dried and hardened during the passage, as well as polished, and comes out of the other end of the machine hard, dry lumber, ready for use." It is claimed that the chemical properties hardened in the fibre entirely prevent water soaking, and render the lumber combustible only in a very hot fire. The hardened finish on the outside also makes it impervious to water. The samples exhibited could hardly be told from hardwood lumber, and in sawing it the difference could not be detected. It is susceptible of a very high polish, and samples of imitation rosewood, mahogany, black walnut, etc., were shown, which might deceive the most experienced eye.

PROBABLY the most disgusted man in San Francisco was the leader of the orchestra at Baldwin's theatre the other night. In the play now running ("L'Assommoir") there occurs a fight between two women in a washhouse, they fairly deluging each other and the stage with buckets of water. On this occasion Rose Coghlan had just dashed a full bucket at Miss Andrews, who was directly in front of the foot-lights, when the latter suddenly ducked, and the contents of the pail descended upon the head and shirt front of the leader. The latter shook himself like a Newfoundland and dived down below, making anti-Sunday-school remarks, and looking as if he had just been fished out of the bay. It required the united assurance of the entire company to convince the embittered musician that he was not the victim of a cold-blooded and carefully rehearsed put-up job. Since then, however, he takes care to stand behind the big fiddle and to keep an umbrella raised.



SMITH AND JONES.

Smith.—What is there new in the musical world, Jones?

Jones.—Nothing! Ah, yes, Jacob Kunkel's latest *opus*.

Smith.—Ah, what is it? Something in the Pinafore style? or something heavy?

Jones.—Well, it's pretty heavy for its size; it may be in the Pinafore style, but it makes music *a la* Wagner. It is something like a previous work of his, but with variations.

Smith.—Is it good?

Jones.—Pretty good for its size!

Smith.—Now Jones, no more nonsense! What is it called; what is it?

Jones.—Well, Jake calls it "Baby Mine,"—a very original title, is it not?—and it's a boy.

Smith.—But what about the variations?

Jones.—Very fine!—his first boy was a girl, you know!

Smith.—Let's have it put in the REVIEW.

Jones.—If the editor puts it in, Jake will shoot him, sure!

Smith.—Well, editors ought to be shot. Meanwhile let's go shoot ourselves—in the neck. *Eccent.*

POWER OF MUSIC.

A small boy loves music, and the hand organ man marches through the realms of infinite space and grinds it; the Indian howls it; the cat sits on the latticed portico where weeping vines cluster in curves and matchless grace, and makes it; the man with the fiddle sits upon his three-legged stool, where the rays of God's pure sunlight never enter—where cheerlessness and want grasp human beings by the throat and throttle them—where poverty's bony fingers clutch at heart-strings—and he makes it screech and wail and hum and yowl and shriek; the man with the clarinet toots and sobs it; the circus clown sings it; it breathes through the limpid strains of the "Arkansas Traveler"; it leaps unchained and glorious from the staves of the "Irish Washer-woman"; it sits upon its throne and extracts homage from us all in the glad and exulting measure of the "Little Brown Jug." It is everywhere. It is on the street corner and in the jewsharp and in the accordeon and the mouth organ. Oh, music! Oh, music, music, music, music!—*Omaha Republican.*

LONGFELLOW TO A FRIEND:—"To those who ask how I can write 'so many things that sound as if I were as happy as a boy,' please say that there is, in this neighborhood, or neighboring town, a pear tree, planted by Governor Endicott two hundred years ago, and that it still bears fruit not to be distinguished from the young tree in flavor. I suppose the tree makes new wood every year, so that some parts of it is always young. Perhaps that is the way with some men when they grow old; I hope it is so with me."

It seems to be an impression in London that the opera of the future there will have cheap prices, early hours, and be without restrictions as to costume, as is now the case at Her Majesty's Theatre under Mapleson. It is considered to be no longer the select resort of the aristocracy, who, for operatic purposes, are no longer to be counted on. An individual at Reigate had written to Mr. Mapleson, stating that the factory girls in "Carmen" looked pale from constant labor in the cigarette factory, and that he should be happy to give them a day in the country. He said that, as most of them were apparently very young, his daughter would receive them, give them third-class tickets, a substantial dinner, and a day in the fresh air. Mr. Mapleson replied that the girls, though apparently on the stage working in a factory, were really not so, and he explained that few if any of them could really make cigarettes. In short, it was but a stage illusion, and that the girls were the tolerably mature ladies of his chorus!

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As he the pantry passes,
And sights the tempting syrup cup,
"Oh! give me some molasses!"
Advanced to riper years, still cries,
When wean-ed from his classes,
And lounging at some watering place,
"Oh! give me summer lasses!"

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(Delayed for a while in press) is now out, and is received with decided favor by practical teachers. The whole subject is made as clear as daylight, by simple, minute and very clear explanations, so that musical people who do not wish to be composers can get an excellent understanding of the science by simply reading the book through once or twice. Many of our hard working teachers, also, who have taught and taught for a living, and have never been able to study Harmony, can with a good conscience *teach* harmony by this book, or at least *post* themselves so as to be able to answer harmonic questions. For those who wish to study thoroughly a very thorough and extensive course is laid out, with multitudes of questions for reviews, and exercises enough to last many months. Price of the HARMONY, \$1.

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BY FRANZ ABT. Price, 50 cents.

This is a charming operetta which will be just the thing for young ladies' classes, as the music is fine, and the story in excellent taste. It is in this case a German version of the old tale, and certain fairy white birds are the wonder-workers in the plot.

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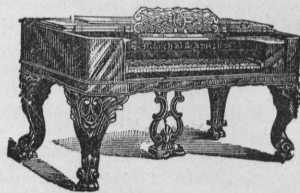
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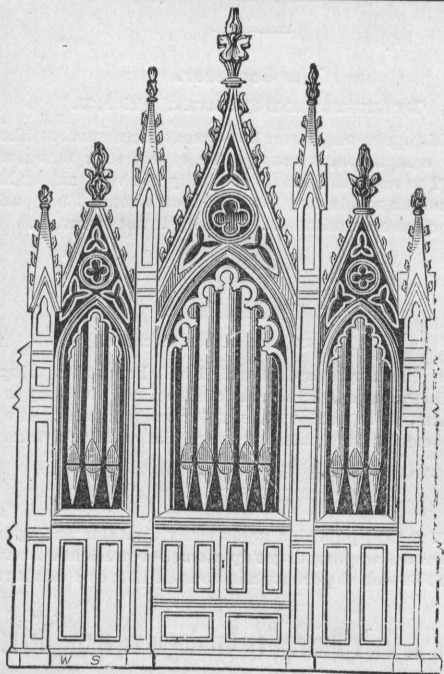
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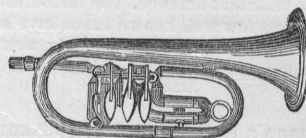
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ADVICE TO THE SOPRANO.

Deer Miss—This is an important epoch in your life. The 1st thing to make a good quire singer is to giggle a little.

Put your hair in kirl paper every Friday nite soze to have it in good shape Sunday morning. If your daddy is rich you can buy some store hair. If he is very rich buy some more and build it high up onto your head; then git a high priced bunnit that runs up very high, at the high part of it. This will help you to sing high, as soprano is the highest part.

When the tune is given out don't pay attention to it, but ask the nearest young man what it is, and then giggle. Giggle a good eel.

Whisper to the girl next to you that Em Jones which sits on the 3d seat from the front from the left hand side, has her bunnit trimmed with the same color exact she had last year, and then put up your book to your face and giggle.

Object to every tune unless there is a solow in to it for the soprano. Coff and hem a good deel before you begin to sing.

When you sing a solow shake your head like you was trying to shake the artifshels off your bunnit, and when you come to a high tone brace your back a little, twist your head to one side and open your mouth the widest on that side, shut the eye on the same side jest a triphel, and then put in for deer life.

When the preacher gits under hed way with his preachin, write a note onto the blank leaf into the fourth part of your note book. That's what the blank leaf was made for. Git somebody to pass the note to somebody else, and you watch them when they read it and then giggle.

If ennybody talks or laffs in the congrashun, and the preacher takes notis of it, that's a good time to giggle, and you ought to giggle a great deel. The preacher darsent say anything to you bekaus you are in the quire, and he can run the meeting house to both ends with the quire. If you had a bo before you went into the quire give him the mitten—you ought to have sumbody better now.

Don't forget to giggle.—*Josh Billings.*

WORTH MAKES THE MAN.—Robert Burns, on his way to Leith, one morning met a country farmer. He shook him earnestly by the hand and stopped to converse awhile. A young Edinburgh blood took the poet to task for this defect of taste.

"Why, you fantastic gomeril," said Burns, "it was not the great coat, the scone bonnet, and the saundaer boot hose I spoke to, but the man that was in them; and the man, sir, for true worth, would weigh down you and me, and ten more such, any day."

As some lady visitors were going through a penitentiary, under the escort of a superintendent, they came to a room in which three women were sewing. "Dear me!" one of the visitors whispered, "what vicious looking creatures! Pray, what are they here for?" "Because they have no other home; this is our sitting-room, and they are my wife and two daughters," blandly answered the superintendent.

"ONE-HALF the world don't know how the other half live!" exclaimed a gossiping woman, "Oh, well," said her neighbor; don't worry about it, tisn't your fault if they don't know."

ONE of the problems which puzzles a musician, is, how to strike a bee flat without getting stung by its demisemiquaver.

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
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